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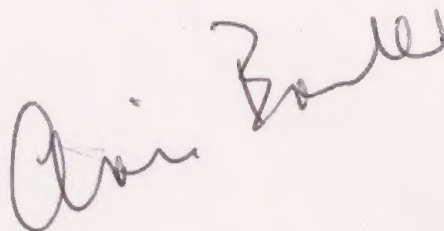
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'DOCTOR WHO'

SERIAL 4X

by

Chris Boucher



EPISODE TWO 'Image of the Fendahl'

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'DOCTOR WHO' EPISODE TWO 'Image of the Fendahl'

CAST:

THE DOCTOR  
LEELA  
DOCTOR FENDELMAN  
ADAM COLBY  
THEA RANSOME  
MRS. TYLER  
JACK TYLER  
TED MOSS  
MAXIMILLIAN STAEI  
SECURITY MAN  
DAVID MITCHELL  
SECURITY MAN (N/S)

SETS:

Fendelman's Laboratory  
Colby's Laboratory  
Cottage  
Priory Kitchen  
Cellar Storeroom  
Corridor

TELECINE:

Ext. Cottage  
Ext. Fetch Priory  
Ext. Wood.

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TELECINE 1:

SUPOSE CAM    Opening  
                  Titles:

Ext. Wood. Night.

REPRISE end of Episode  
One.

THE DOCTOR'S eyes  
are wide and staring  
with fierce concentration.  
He is breathing  
rapidly. The dragging  
sounds are very close.  
They come even closer.

THE DOCTOR takes  
a deep breath and holds  
it.

He closes his eyes  
and visibly relaxes.

The unseen horror  
is almost on top of him.

Slowly THE DOCTOR  
begins to sway backwards  
and forwards.

Suddenly THE DOCTOR  
exhales sharply.

THE DOCTOR: Now!

He dives into a  
forward roll and  
comes up running.

THE DOCTOR: That's it. Run legs!

Head down,  
movements oddly  
uncoordinated and  
jerky he pelts away.

END TELECINE 1.



1. INT. COTTAGE. NIGHT.

(HERE AND THERE  
AMONG THE  
MORE NORMAL BRIC-  
A-BRAC ARE  
SOME SLIGHTLY MORE  
SINISTER ITEMS -  
A JAR CONTAINING  
A PICKLED TOAD,  
ANOTHER FULL OF  
SMALL BONES  
POTS OF FUNGI AND  
BUNDLES OF HERBS,  
SEVERAL CORN DOLLIES,  
A SMALL GLASS  
SPHERE, A  
SET OF TAROT  
CARDS PARTIALLY  
LAID OUT ON A  
SMALL TABLE. .

TED MOSS,  
DRESSED IN A  
DUFFLE COAT WITH  
THE HOOD PULLED  
UP IS FACING  
THE EMPTY DOORWAY.

HE IS HOLDING  
A SHOTGUN WHICH  
HE IS, HURRIEDLY  
RE-LOADING.

HE THROWS THE  
DUFFLE COAT HOOD  
BACK AND MOVES  
WARILY TOWARDS  
THE DOOR.

HE IS SLIGHTLY  
CROUCHED AND  
POINTING THE SHOTGUN  
IN FRONT OF HIM.

AS TED MOSS REACHES  
THE DOORWAY  
LEELA REACHES  
OUT FROM WHERE  
SHE IS HIDING  
AGAINST THE  
OUTSIDE WALL.

SHE GRABS THE  
SHOTGUN NEAR  
THE MUZZLE  
AND SLAMS THE  
BARRELS UPWARDS  
INTO MOSS'S  
FACE.

HE LETS GO OF  
THE GUN AND FALLS  
BACKWARDS WITH  
A CRY.

LEELA SWINGS  
THE GUN INTO A  
FIRING POSITION  
AND MOVES SWIFTLY  
TO WHERE MOSS  
IS LYING CLUTCHING  
HIS NOSE AND MOANING.

SHE STANDS  
OVER HIM AND THRUSTS  
THE MUZZLE OF THE  
GUN AT HIS FACE.

HE GOES VERY  
STILL AND STOPS  
MOANING)

LEELA: That shot will be your  
last.

MOSS: I didn't know it were  
you.

LEELA: Well, you know now.

(JACK TYLER  
COMES IN SILENTLY  
BEHIND LEELA.

JACK TYLER  
IS A TALL, THICK-  
SET, DARK  
YOUNG MAN.

HE PICKS  
UP A WALKING-  
STICK FROM THE  
CORNER OF THE  
ROOM AND MOVES  
TOWARDS LEELA)

MOSS: You was trespassin'.

JACK: So were you Ted Moss. Put  
the gun down, Miss.

(LEELA DOES NOT  
MOVE.

JACK TOUCHES  
THE WALKING-  
STICK IN THE  
SMALL OF HER BACK)

I said put the gun down, Miss.

LEELA: Kill me and your friend  
dies too.

MOSS: She's a nutter, Jack,  
she means it.

JACK: He ent no friend of mine  
so tha's a chance I'm prepared to  
take. The gun Miss.

(LEELA LAYS  
THE GUN ON THE  
FLOOR.

JACK, KEEPING  
THE END OF THE  
WALKING-STICK  
TOUCHING THE  
SMALL OF HER BACK,  
BENDS DOWN AND  
CAREFULLY PICKS  
UP THE GUN.

JACK UNLOADS IT)

JACK: (cont) Right. Now p'raps  
you'll explain what you're doin'  
in my gran's cottage.

MOSS: She -

JACK: Both of you.



2. INT. COLBY'S LABORATORY. NIGHT.

(C.U. OF THE  
SKULL.

IT IS GLOWING  
MORE AND MORE  
INTENSELY)

3. INT. FENDELMAN'S LABORATORY. NIGHT.

(THEA IS DEEP  
IN HER TRANCE.)

THE DOOR  
OPENS SLOWLY.  
ADAM COLBY PEERS  
ROUND IT, THEN  
SLIPS INSIDE)

COLBY: Thea, what are you doing?  
Fendelman'll go barmy - barmier -  
if he finds you messing -

(NOTICES HER  
CONDITION FOR THE  
FIRST TIME)

Thea?

(TAKES HER BY THE  
ARM)

Thea?

(SHE IGNORES  
HIM COMPLETELY)

What's wrong? Thea!

4. INT. PRIORY KITCHEN. NIGHT.

(MITCHELL IS  
DRINKING A MUG  
OF COFFEE.

HE STOPS  
TO LISTEN FOR  
A MOMENT AS THOUGH  
SOMETHING OUTSIDE  
HAS CAUGHT HIS  
ATTENTION.

HE SHRUGS  
SLIGHTLY AND  
RETURNS TO DRINKING  
HIS COFFEE.

HE STOPS  
AGAIN TO LISTEN.  
THIS TIME THERE  
IS A DEFINITE  
SOUND - A DRAGGING  
NOISE ON THE GRAVEL  
OUTSIDE.

HE TURNS  
TO LOOK AT THE  
DOOR.

IT BURSTS  
OPEN WITH A CRASH.

A LOOK OF HORROR  
REGISTERS ON HIS  
FACE)

5. INT. FENDELMAN'S LABORATORY. NIGHT.

(COLBY HURRIEDLY  
AND A LITTLE  
HAPHAZARDLY BEGINS  
TO SWITCH OFF THE  
SCANNER.

HE SHAKES THEA)

COLBY: Thea?

(THERE IS A  
BLOOD-  
CHILLING SCREAM  
FROM THE KITCHEN)

Good grief! Thea, wake up!

THEA: What? (GLANCES ROUND) Yes...  
I...Adam. What are you doing?  
Are you following me?

COLBY: (SHAKES HIS HEAD) Leading.  
Let's get out of here. That scream  
came from the kitchen.

THEA: Scream?

COLBY: (BUSTLING HER OUT) Never  
mind.

(HE RAPIDLY  
TURNS OUT THE  
LIGHT AND LOCKS  
THE DOOR)



TELECINE 2:

Ext. Fetch Priory. Night.

THE DOCTOR is sprinting  
towards the house.

END TELECINE 2.

6. INT. PRIORY KITCHEN, NIGHT.

(OUTSIDE DOOR  
IS OPEN. MITCHELL  
IS SPRAWLED  
ACROSS THE TABLE.

HE IS DEAD. THE  
EXPRESSION ON HIS  
FACE IS GHASTLY.

THE INSIDE  
DOOR BURSTS OPEN  
AND COLBY RUSHES  
IN FOLLOWED BY THEA)

COLBY: Mitchell!

(HE CROSSES  
TO THE BODY  
AND LOOKS, THEN  
TURNS AWAY QUICKLY)

It's the same as the other one.

(THEA MEANTIME  
IS EXAMINING  
THE BODY, FAIRLY  
DISPASSIONATELY)

THEA: There's a sort of blister  
on the back of the neck. (cont...)

(ENTER THE  
DOCTOR QUIETLY  
THROUGH THE OPEN  
OUTSIDE DOOR)

THEA: (cont) Could be a birthmark  
I suppose.

COLBY: The man's dead Thea!  
How can you be so...unconcerned...

(THE DOCTOR  
CROSSING TO THE  
BODY)

THE DOCTOR: Emotion and concern  
aren't necessarily the same thing.  
May I?

(MAKES A  
QUICK EXAMINATION  
OF THE BODY ENDING  
WITH THE BLISTER  
ON THE NECK)

But that's a myth. A folk story.  
It has to be...

COLBY: Who are you? You're not  
a security man?

THE DOCTOR: Do I look like a security man?

(THEA SWAYS  
ON HER FEET)

Are you all right?

(THEA COLLAPSES.

COLBY GOES TO  
HELP HER.

THE DOCTOR  
RESTRAINS HIM)

Don't touch her.

COLBY: Get out of my way.

THE DOCTOR: (FEROCIOUSLY) Don't touch her. How many deaths have there been?

COLBY: Deaths?

THE DOCTOR: Like that! (POINTS TO MITCHELL)

COLBY: Two. Now look.

THE DOCTOR: (NODDING AT THEA) No, you look.

(AROUND WHERE  
THEA IS LYING A  
FAINT, GLOWING  
HALO OF ENERGY  
APPEARS.



SLOWLY TWO BROAD,  
FLAT RIBBONS OF  
WHAT APPEARS  
TO BE BLACK  
SILK MATERIALISE  
ACROSS, BUT NOT  
ATTACHED TO, HER  
BODY.

THE HALO STARTS  
TO FADE AND AS IT  
DOES THE RIBBONS  
BEGIN TO  
DEMATERIALISE.

AS THEY DISAPPEAR  
ONE OF THEM,  
SHOCKINGLY, BEGINS  
TO MOVE. IT HUMPS  
ITSELF UP IN THE  
MIDDLE LIKE A LARGE,  
LETHARGIC, TAPE  
WORM.

THE WHOLE  
MANIFESTATION  
IS QUITE BRIEF.

COLBY IS VISIBLY  
SHAKEN.

THE DOCTOR IS  
GRIM. HE GOES  
TO HELP THEA)

COLBY: What was it?

THE DOCTOR: I'm not sure. I hope  
I'm not sure... But they looked  
like embryo fendaleen.

(THEA COMES  
ROUND)

THEA: I fainted again. ✓

THE DOCTOR: (TO HIMSELF) Four thousand million people on this planet. If I'm right within a year there'll be one left alive. Just one.

THEA: What's wrong with me?

COLBY: Shock. It was a shock.  
(TO THE DOCTOR) I might have known. You're a wandering Armageddon peddler aren't you? Repent ye for the end of the world is at hand?

THE DOCTOR: How do you explain what you saw?

COLBY: I don't know that I saw anything. A trick of the light.

(ENTER FENDELMAN,  
UNNOTICED AND  
HOLDING A GUN)

THE DOCTOR: Who's in charge around here?

FENDELMAN: I am. Stay exactly as you are.

THE DOCTOR: Doctor Fendelman I presume. (A THOUGHT STRIKES HIM)  
Is that your real name?

FENDELMAN: I will ask the questions.

(ENTER TWO  
ARMED SECURITY  
MEN AND STAEL,  
WHO EXAMINES  
THE BODY)

But later. Lock him up somewhere.

THE DOCTOR: Is this how you treat all your house guests?

FENDELMAN: Only uninvited ones, whom I suspect of murder. Take him out.

(THE SECURITY  
MEN BEGIN TO  
HUSTLE THE  
DOCTOR OUT)

THE DOCTOR: You have to do two things, Fendelman. Dismantle that scanner -

SECURITY MAN: Move!

THE DOCTOR: - an run some tests on Thea. Start with an x-ray of her skull!

(THEY HUSTLE  
HIM OUT.

STAEI HAS  
COMPLETED  
HIS PRELIMINARY  
EXAMINATION)

STAEL: It is as before.

FENDELMAN: A terrible thing.  
Terrible.

COLBY: This time I call the police.

FENDELMAN: As you wish. But Adam?  
How will you explain why you did  
not call them the last time?

STAEL: Doctor?

FENDELMAN: What is it, Stael?

(COLBY GOES  
OUT)

STAEL: The process of decomposition  
is much faster this time.



7. INT. CELLAR STOREROOM. NIGHT.

(THE ROOM IS  
SMALL, WINDOWLESS  
AND STONE FLAGGED,  
WITH A HEAVY OAK  
DOOR.

THE DOOR IS OPENED  
AND THE DOCTOR  
SHOVED INSIDE.

HE LISTENS TO  
THE SOUND OF THE  
DOOR BOLT BEING  
PUSHED HOME AND  
LOOKS ROUND HIS  
PRISON)

THE DOCTOR: (SHOUTS) There isn't  
time for this!

(HE FEELS AROUND  
IN HIS POCKETS  
AND PRODUCES HIS  
SONIC SCREWDRIVER.  
HE SETS TO WORK  
OF THE LOCK)

7(a) Int. Colley's Interviewing Night

(Colley stands staring at the skull. He is deep in thought. Enter Ther. & He looks at her.)

Ther. Well?

Colley: Not very no. The phone's disconnected.

Ther. Disconnected?

Colley: Disconnected. As in cut off.

Ther.? How do you know?

Colley: When I said Hello yesterday answered. I considered the possibility that I'd gone deaf but the evidence seemed to be against it.

Ther. For god's sake Adam can't you stop being fluffy for two minutes! I'm trying to — I can't think and you keep —

Colley: I'm sorry. I'm sorry. Here come out and sit down. Postgraduate work at 11:15, it's wrong you. And I'm getting scared.

Ther. What tells you so long?

Colley (not looking at her — quietly) I've always been ambitious, Ther. That's a bad position in a circle.

anybody. When  
Lindeman opened unlatched  
separate door. I ~~jumped~~  
~~at~~ I almost took him arm  
off. I didn't see what  
he wanted. I didn't care. I  
just knew what I wanted.  
Make a name for myself.  
Become a show-biz sensation.  
And now I look up and  
I'm trapped in a madhouse.  
Surrounded by guards,  
stumbling over corpses,  
beset by ~~phantoms~~ lunatics.  
Come a point when you  
have to ask yourself am  
I ~~the only sane one left?~~  
insane ~~not~~, or is everybody else?  
Hea Do you think I'm am?  
~~Hea~~ <sup>regally</sup> (sounded to)  
Colby: I don't know, ~~certainly~~  
the cool body technician that  
seem to be swimming before my  
eyes though.  
Hea <sup>body</sup> Is that it?  
Colby -

8. INT. COTTAGE LIVING-ROOM. NIGHT.

(JACK IS SITTING  
ON THE ARM OF A  
CHAIR.

LEELA IS STANDING  
FACING HIM  
SQUARELY.

MOSS IS FIDGETING,  
NURSING HIS  
BRUISES AND A  
GRIEVANCE)

JACK: That do seem a little far-  
fetched.

MOSS: 'Ent a word o' truth in it,  
that's why!

JACK: (TO MOSS) You wouldn't  
recognise the truth if you fell  
over it.

LEELA: (CALMLY) Why should I lie  
to you?

JACK: Fear?

LEELA: Does it seem to you that  
I am afraid?

MOSS: You ought to be! (Cont...)

(LEELA IGNORES  
HIM.



MOSS ANGRILY  
PUSHES AT HER)

MOSS: (cont) I said you ought to  
be - ah!

(LEELA FLIPS  
HIM ONTO HIS  
BACK)

LEELA: Why is that? I must go now.  
(MAKES TO LEAVE)

JACK: Wait a minute! (MORE SOFTLY)  
Please?

(MOSS IS PICKING  
HIMSELF UP  
AGAIN.

JACK TURNS  
TO HIM)

On your way.

MOSS: I want to see Mother Tyler.

JACK: Mrs Tyler don't want to see you.

MOSS: Where is she?

JACK: I don't know! I can't find her.

MOSS: She's got suffen for me. I paid good money for it.

JACK: You'll get your money back. Now get out.

(MOSS HESITATES)

Out!

(MOSS HURRIES  
TO THE DOOR.  
HE TURNS  
AND LOOKS AT  
LEELA)

MOSS: I'll see you again.

LEELA: Get some practice first.

(MOSS GOES  
OUT. JACK  
GOES AND  
CLOSES THE  
DOOR)

JACK: Nasty piece of work. Him and some others from the village they - well I'm not sure exactly. Thing is I think my gran's involved in whatever it is. I mean she's a good old girl but... well she were brought up in the old ways, see?

LEELA: The old ways?

JACK: The old supersitions an' that. He called her 'Mother Tyler', that 'ent 'cause he likes her. That's from the Old Religion. There's suffen nasty going on. Do you know what it is? Have you and this Doctor bloke been sent to sort it out?

LEELA: The Doctor came to stop the sonic time scan.

JACK: What's one of them?

LEELA: He says it will cause (FROM MEMORY) a direct continuum implosion.

JACK: (LAUGHS) Damn, girl! You don't half tell some whoppers don't you.

LEELA: (PUZZLED) Whoppers?

JACK: Don't matter.

LEELA: I'm sure the Doctor would help you. He's difficult sometimes but he has great knowledge, and genleness.

9. INT. CELLAR STOREROOM. NIGHT.

(THE DOCTOR  
IS HURLING  
HIMSELF FURIOUSLY  
AGAINST THE  
DOOR.

HE LEANS  
BACK AND KICKS  
AT IT SAVAGELY)

THE DOCTOR: Stupid door! Obviously  
not the original bolt.

(HE TURNS AWAY.  
FROM OUTSIDE  
THE DOOR THERE  
IS THE SOUND  
OF METAL FRAGMENTS  
FALLING AND THE  
DOOR SWINGS OPEN  
A LITTLE.

THE DOCTOR TURNS  
BACK AND BEAMS)

10. INT. PRIORY KITCHEN. NIGHT.

(THE BODY HAS  
BEEN REMOVED.

THEA IS SITTING  
AT THE TABLE.  
SHE IS VERY  
PALE AND QUIET.

COLBY IS  
RAGING AT  
FENDELMAN)

COLBY: You must think my head zips  
up at the back!

FENDELMAN: Be reasonable, Adam.  
Why should I disconnect the telephone?

COLBY: For the same reason you've  
got the place surrounded by thugs!

FENDELMAN: And what reason is that?

COLBY: Because you're mad Fendleman!

(QUIETLY AS THOUGH  
REALISING FOR THE  
FIRST TIME THE  
IMPLICATION OF IT)

You're mad.

FENDELMAN: If that were so you are hardly behaving in a manner conducive to your own safety. Surely you must humour me. Sit down.

(COLBY DOES  
SO)

The skull that you found is, I believe, extra-terrestrial in origin.

COLBY: An alien space traveller.

(NODDING)

Hence the guards. Next of kin come for the remains. You're expecting an attack by little green men from... Venus?

FENDELMAN: Don't talk like a fool, Colby! You are not a fool!

COLBY: No, I'm not! That skull is human. It's a skull like yours or mine. Modern man. Homo sapiens.

FENDELMAN: Exactly. And it is twelve million years old. Several million years older than the known remains of any of man's so-called ancestors.

COLBY: Good grief. You think we're all aliens?



11. INT. COTTAGE. NIGHT.

(JACK AND LEELA  
ARE PREPARING  
TO LEAVE)

JACK: Let's go then. Find your  
Doctor. P'raps he can - fit all  
together and make sense of it. If  
he's everything you -

(LEELA GESTURES  
HIM TO SILENCE.  
THERE IS A FAINT  
SOUND OUTSIDE.

JACK MOVES TOWARDS  
THE DOOR)

(LOUDLY) Yeah, if he's as clever  
as you say he is I reckon he'll know  
what's going on.

(HE PULLS  
THE DOOR  
OPEN.

MRS TYLER  
IS STANDING  
THERE. HER  
EYES ARE WIDE  
AND STARING.  
HER MOUTH IS  
TWISTED IN A  
SOUNDLESS  
SCREAM)

12. INT. CORRIDOR. NIGHT.

(THE DOCTOR  
IS MAKING HIS  
WAY CAREFULLY  
ALONG THE  
CORRIDOR.

THE DOOR TO  
FENDELMAN'S  
LABORATORY  
IS AJAR.  
HE HEARS THE  
MURMUR OF  
VOICES.

SILENTLY HE  
GOES TO THE  
DOOR AND PEERS  
IN.

FROM THE  
DOCTOR'S  
P.O.V. STAEL  
IS VISIBLE  
THROUGH THE  
CRACK BUT THE  
PERSON HE  
IS TALKNG TO  
IS NOT. HE IS  
ANGRY BUT  
KEEPING HIS  
VOICE LOW)

STAEL: You should not have come here.

MOSS: (V.O.) I had to warn you.

STAEL: There are security guards now.

13. INT. FENDELMAN'S LABORATORY. NIGHT.

(STAEL IS  
TALKING  
TO TED MOSS)

MOSS: City boys. It 'ent hard to  
get past them.

STAEL: It was a stupid risk.  
Fendelman is already suspicious and  
uneasy. Why do you think he sent  
for the guards?

MOSS: I had to warn you about the  
Doctor.

STAEL: What Doctor?

14. INT. CORRIDOR. NIGHT.

(THE DOCTOR  
LISTENS EVEN  
MORE INTENTLY)

MOSS: (V.O.) There's a bloke  
calls hisself the Doctor. Tall. Curly  
hair. There's a girl working with  
him. I told them where to find this  
place. I didn't realise. I tried to  
stop them after. They know all about  
us.

(THE DOCTOR  
RAISES HIS  
EYEBROWS)

.15. INT. FENDELMAN'S LABORATORY. NIGHT.

STAEL: I doubt that.

MOSS: They're investigators. They  
come to investigate.

STAEL: I will deal with them. Now  
go. Quickly.

(MOSS GOES TO  
THE DOOR)

16. INT. CORRIDOR. NIGHT.

(MOSS IS AT THE  
DOOR BEFORE  
THE DOCTOR CAN  
GET PAST AND  
AWAY)

STÆL: Are all our friends  
prepared?

(MOSS TURNS TO  
LOOK AT STÆL  
AND AS HE DOES  
SO THE DOCTOR  
SLIPS PAST THE  
DOOR AND AWAY)

MOSS: They're waitin' for the word.

STÆL: ~~It will be soon now.~~

*When the time comes we  
must be twelve.*

MOSS: *You do lead the coven  
now but we know the old way.  
Thirteen be the number.*

STÆL: *A place must be left for  
the one that kills.*



17. INT. PRIORY KITCHEN. NIGHT.

(COLBY IS  
NOW CAUGHT  
UP IN WHAT  
FENDELMAN  
HAS BEEN  
TELLING HIM)

COLBY: Circumstantial. It's all  
circumstantial.

FENDELMAN: It is the only logical  
explanation, Adam. Man did not  
evolve on this planet. I am convinced  
of this.

(THEA GETS  
UP FROM THE  
TABLE)

THEA: Will you excuse me?

COLBY: Thea, I'm sorry. Are you -

THEA: No, it's all right. I'm just  
tired. Very tired. I'll go and  
lie down for a while.

FENDELMAN: You are looking a little  
pale my dear. You have been working  
too hard. I will ask Stael to look  
in on you later. (cont...)

(THEA GOES OUT)

FENDELMAN: (cont) There is more that I have not told you, Adam. With the scanner I have traced what I now think is the moment of death of this alien traveller. There is at that moment an enormous surge of energy the like of which I have never seen before. This is what first attracted my attention. It is an in-pouring of power - a concentration of energy, as though to store. Now I asked myself where would this energy be stored and why. These questions I could not answer until I x-rayed the skull.

COLBY: You x-rayed the skull? When?

FENDELMAN: Stael and I have been doing tests in secret for some time.

COLBY: Oh, thank you.

FENDELMAN: You are right. But from the beginning I have had the feeling that this was so important that it must be kept completely secret. Now these murders and the mysterious intruder -

COLBY: He said something about x-rays.

FENDELMAN: Obviously he has been spying on us.

COLBY: (THOUGHTFULLY) Yes. Well, what did you find?

FENDELMAN: I will show you. Come.

18. INT. COTTAGE LIVING-ROOM. NIGHT.

(MRS TYLER IS  
SITTING STIFFLY  
IN A CHAIR.  
A BLANKET IS  
WRAPPED ROUND  
HER SHOULDERS.

JACK TYLER IS  
KNEELING BY  
THE CHAIR.

THE OLD WOMAN  
IS HOLDING  
TIGHTLY TO  
HIS WRIST.

LEELA IS TRYING  
TO FORCE SOME  
BRANDY INTO HER  
MOUTH)

LEELA: Drink this, old woman. It  
will warm you.

(THE BRANDY  
TRICKLES  
OUT OF HER  
MOUTH)

JACK: Gran? Can you hear me? Gran?  
What happened?

LEELA: Don't ask her that. (cont...)

LEELA: (cont) It's because she doesn't want to remember that she's like this. You are safe now, old woman.

(SHE STROKES  
HER FACE)

You are safe now. Nothing can hurt you. I will let nothing hurt you.

MRS TYLER: (MUTTERING, INCOHERENT)  
I seen it... great... dark... it called me... in my mind it called me... hungry... it were hungry for my soul... everything... nothin' left, no life left... help me... help us...

JACK: What's it mean?

LEELA: The Doctor will know. I must find the Doctor.

(SHE HURRIES TO  
THE DOOR)

Stay with her.

19. INT. FENDELMAN'S LABORATORY. NIGHT.

(STAEL HAS  
GONE.

FENDELMAN  
HAS SEVERAL  
X-RAY PLATES  
ON A WALL  
VIEWER.

THEY ARE  
PICTURES OF  
THE SKULL  
FROM DIFFERENT  
ANGLES.

HE AND  
COLBY ARE  
LOOKING AT  
THEM)

FENDELMAN: Do you see it?

(HE POINTS TO  
A PICTURE OF THE  
BACK OF THE  
SKULL.

THERE IS  
A FAINT BUT  
DISCERNIBLE  
PENTAGRAM IN  
THE SKULL  
STRUCTURE)

COLBY: It looks like a pentagram.  
It's the way the fragments have been  
assembled.

FENDELMAN: No. That is part of the bone structure itself. I believe it to be some sort of neural relay. That is where the energy was stored. It is interesting is it not, that for as long as man can remember the pentagram has been a symbol of mystical energy and power?

COLBY: All right, let's assume that's the 'how'. You're still left with why.

FENDELMAN: A beacon.

COLBY: A what?

FENDELMAN: Suppose the power is still within that neural circuit and can only be released by the intelligent application of advanced technology.

COLBY: You mean the release of the energy would act as a signal that there was intelligent life on this planet.

FENDELMAN: And mankind would at last meet its -

COLBY: Next of kin?

FENDELMAN: Destiny, Adam. It's destiny.



TELECINE 3:

Ext. Fetch Priory.  
Night.

LEELA pauses at  
the edge of the  
wood. A SECURITY  
GUARD is patrolling.

She ghosts out  
and immobilises  
him.

She runs noiselessly  
towards the house.

END TELECINE 3.

20. INT. CELLAR STOREROOM. NIGHT.

(THE DOOR IS  
PUSHED OPEN  
AND THEA,  
SOMEWHAT HESITANTLY,  
STEPS INSIDE)

THEA: Are you there? Hulloo?  
Please, I need help.

(STAEL COMES  
IN BEHIND HER.

HE PUTS A PAD  
OVER HER MOUTH  
AND NOSE.

SHE STRUGGLES)

STAEL: I will help you, Thea.  
You are the chosen vessel.

(THEA SLIPS  
INTO UNCONSCIOUS-  
NESS.

STAEL PICKS  
HER UP AND  
CARRIES HER OUT)

21. INT. COLBY'S LABORATORY. NIGHT.

(THE DOCTOR SLIPS  
IN, CLOSES THE  
DOOR CAREFULLY  
AND SWITCHES ON  
THE LIGHT.

HE LOOKS ROUND  
AT THE LABORATORY)

THE DOCTOR: Mm. Parastatic magnet-  
ometer.

(HE SEES THE  
SKULL AND  
HURRIES TO IT.  
HE TAKES OUT A  
JEWELLER'S LOOP  
AND LOOKS CLOSELY  
AT THE SKULL.

HE STRAIGHTENS  
UP AND STANDS  
THINKING)

Yes. Just there.

(HE PUTS OUT HIS  
FINGER AND TOUCHES  
THE SKULL FOR THE  
FIRST TIME)

No!

(AT THE LAST  
MOMENT HE TRIES  
TO DRAW BACK  
HIS FINGER FROM  
CONTACT WITH THE  
SKULL BUT IT IS  
TOO LATE. HE  
IS ENVELOPED  
IN A CRACKLING  
DISCHARGE OF  
POWER.

THE POWER  
DISCHARGE  
CONTINUES,  
GETTING BRIGHTER  
AND MORE INTENSE.

THE DOCTOR CANNOT  
BREAK FREE OF IT)

TELECINE 4:

SUPOSE CAM

Closing  
Titles:

END TELECINE 4.

FADE OUT